

Zwei

S

TÜCKE

VIOLONCELLO mit PIANOFORTE

komponirt v

von

Georg Goltermann.

Op. 132.

Nº1. Etüde, Preis M. 2.—

Nº2. Trauer und Trost, Characterstück, Pr. M. 1,80.

Verlag und Eigenthum

für alle Länder
von

JOHANN ANDRÉ, OFFENBACH 9/Main.

für Russland
von

P. NELDNER, RIGA.

15253-54.

GEORGE GOLTERMANN.

OEUVRES pour le VIOLONCELLE.

	Mark		Mark
*Op. 17. Romance E moll 3 ^e m. avec	Orchestre 2 60	Op. 95. 3 Romances symboliques, avec Piano	2 60
	Piano 1 50	1. La Foi C dur 12 maj.	1 30
*Op. 22. Romance G dur 12 maj. avec	Orchestre 2 50	2. La Charité A dur 12 maj.	1 30
	Piano 1 —	3. L'Espérance F dur 12 maj.	1 30
Op. 30. 2 ^o Concerto D moll 2 ^e m. avec	Orchestre 2 20	*Op. 97. Teubilder (Instr. musicales) avec Piano	
	Piano 4 20	(Ballade — Scherzetto — Trauermusik —	
Herrn: Cadenzen von Lee	— 00	Stilles Glück — Auf der Jagd)	2 60
Cadenzen von Grützmaier	— 00	Op. 98. Fantaisie sur des Mélod. de Mendelssohn, avec Piano	2 50
Daraus: Andante mit Piano	1 50	Op. 103. 7 ^o Concerto C dur 12 maj. avec	Piano 5 —
**Op. 35. 4 Morceaux de salon, avec Piano	complets 3 20	Op. 108. Notturmo F dur 12 maj. avec	Orchestre 4 —
1. Romance D dur 12 maj.	1 —	Piano 1 80	
2. Alla Marzuka A moll 2 ^e m.	1 —	Op. 115. Trois Morceaux faciles avec Piano	
3. Capricio G dur 12 maj.	1 —	1. Sérénade G dur 12 maj.	2 —
4. Adagio et Tarantelle D moll 2 ^e m.	1 —	2. Idylle A dur 12 maj.	2 —
**Op. 36b. 1 ^o Sonatine A dur 12 maj. avec Piano	2 20	3. Notturmo A moll 2 ^e m.	1 50
Dasselbe: Edition André (No. 20)	net. 2 —	Op. 120. Pièces choisies, Transcriptions.	
Op. 43. 4 Morceaux caract., avec Piano	complets 3 20	1. Am Meer (AU bord de la mer), Schubert	1 30
1. Rêverie E moll 3 ^e m.	1 —	2. Kiroben-Arte (Soi-même soupirti) Straetzl	1 30
2. Inquiétude G dur 12 maj.	1 —	Op. 121. Transcriptions d'Opéras	
3. Notturmo D moll 2 ^e m.	1 —	1. Idoménée? Mozart	1 50
4. Humoreske D moll 2 ^e m.	1 —	2. Idoménée? Mozart	1 50
Op. 49. 4 Soli avec Piano	complets 3 20	3. Zaïde, Mozart	1 20
1. Notturmo G dur 12 maj.	1 —	4. Così fan tutte, Mozart	1 —
2. Sérénade E dur 12 maj.	1 —	5. Iphigénie en Tauride, Gluck	1 —
3. Novelletta G dur 12 maj.	1 —	6. Médée, Cherubini	1 —
4. Capriccio D dur 12 maj.	1 50	Op. 125. 3 Nœuvres avec Piano	
Op. 51. 3 ^o Concerto H moll 3 ^e m. avec	Orchestre 10 50	1. G dur 12 maj.	1 80
	Piano 5 20	2. Es dur 12 b maj.	1 80
Op. 52. 3 Romances sans paroles avec Piano	complets 2 20	3. F dur 12 maj.	1 80
1. G dur 12 maj.	1 —	Op. 128. Vier Stücke avec Piano	
2. A dur 12 maj.	1 —	1. Ballade B dur 12 b maj.	1 50
3. G dur 12 maj.	1 —	2. Intermezzo D dur 12 maj.	1 50
Op. 54. 4 Morceaux caractéristiques avec Piano	complets 3 60	3. Notturmo C dur 12 maj.	1 50
1. Notturmo G dur 12 maj.	1 —	4. Wogenlied G dur 12 maj.	1 50
2. Déesse E moll 3 ^e m.	1 —	Op. 130. 8 ^o Concert A dur 12 maj. avec	Piano 4 —
3. Rêverie A moll 2 ^e m.	1 —	Op. 132. 2 Stücke avec Piano	
4. Etude-Capricio C dur 12 maj.	1 30	1. Etude E moll 3 ^e m.	2 —
**Op. 56. Andante religioso avec Piano G dur 12 maj.	1 30	2. Trauer u. Trost C moll 12 m.	1 80
Op. 59. 1 Notturmo avec Piano H moll 3 ^e m.	1 50	Op. 133. Vito, Robertsch. F dur 12 maj. m. Piano	2 —
2. Saltarello avec Piano H moll 3 ^e m.	1 80	Nocturnes avec Piano.	
3. Romance A moll 2 ^e m. avec	Orchestre 3 20	2 Bände (Edition André No. 101 a/b) à netto	2 —
Op. 60. 1 Romance A moll 2 ^e m. avec	Piano 1 30	Inhalt:	
2. Tarantelle A moll 2 ^e m. avec	Orchestre 4 —	Band I: Op. 43 No. 3. Op. 49 No. 1. Op. 54 No. 1.	
*Op. 61. 2 ^o Sonatine G dur 12 maj. avec	Piano 3 60	Op. 59 No. 1. Op. 92 No. 1.	
Op. 65. 4 ^o Concerto G dur 12 maj. avec	Orchestre 10 50	Band II: Op. 108. Op. 115 No. 3. Op. 125 No. 1.	
Op. 66. Fantaisie sur 'Obéron' de Weber, avec	Piano 2 60	Réveries & Sérénades avec Piano.	
Op. 76. 5 ^o Concerto D moll 2 ^e m. avec	Orchestre 13 —	(Edition André No. 311 a) netto	2 —
	Piano 5 20	Inhalt:	
Op. 81. Ballade avec	Orchestre (Partitions) net. 1 50	Op. 43 No. 3. Op. 49 No. 2. Op. 54 No. 3.	
	Orchestre (Parties) 2 —	Op. 92 No. 2. Op. 115 No. 1.	
	Piano 1 50	Romances avec Piano.	
Op. 88. Élégie avec	Orchestre (Partitions) 2 20	2 Bände (Edition André No. 102 a/b) à netto	2 —
	Orchestre (Parties) 2 00	Inhalt:	
	Piano 1 80	Band I: Op. 11. Op. 22. Op. 35 No. 1. Op. 60 No. 1.	
Op. 92. 3 Morceaux de Salon avec Piano.		Op. 102 No. 3.	
1. Notturmo E moll 3 ^e m.	1 —	Band II: Op. 12 No. 1/2. Op. 95 No. 1/2.	
2. Rêverie G moll 3 ^e m.	1 —		
3. Romance G dur 12 maj.	1 —		

publiés aussi: pour Violon & Piano; **pour Alto (Viola) & Piano; †pour Clarinette & Piano.

Man bittet die Rückseite zu beachten. Please notice the back of the last page.
Prière de regarder le verso de la dernière page.

Verlag und Eigentum für alle Länder
(Propriété pour tous pays)

von Johann André, Offenbach am Main.

Frankfurt a. M.: C. A. ANDRÉ,
Steinweg No. 7, Haas, „Boethoven“.
Gegründet: 1828.

(Gegründet: 1774)
LONDON, Ent. Sta. Hall; FIRENZE, Reg. trat intern

Leipzig: JOHANN ANDRÉ,
Inselstrasse No. 18.
Gegründet: 1853

Etüde

für Violoncello mit Pianoforte von
Georg Goltermann.

Op. 132, NO 1.

Allegro.

Violoncello.

PIANO.

mf

mf

dim.

atm.

mf

mf

Copyright 1899 by Johann André, Offenbach a. Main.

Verlag und Eigenthum für alle Länder* von Johann André, Offenbach a. Main.

* Für das Russische Reich (incl. Finnland und Polen) Verlag und Eigenthum von F. Neidner, Riga.

ANDRÉ 15253

Musical score for the first system. The top staff is a vocal line with lyrics: *cre - scen - do*. The bottom two staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The music concludes with a *dim.* (diminuendo) marking.

Musical score for the second system. The top staff is a vocal line with lyrics: *cre - scen - do*. The bottom two staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The music concludes with a *dim.* (diminuendo) marking.

Musical score for the third system. The top staff is a vocal line. The bottom two staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The music concludes with a *dim.* (diminuendo) marking.

Musical score for the fourth system. The top staff is a vocal line. The bottom two staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The music concludes with a *dim.* (diminuendo) marking and first and second endings.



The first system of musical notation consists of three staves. The top staff is a bass clef with a continuous eighth-note accompaniment. The middle staff is a treble clef with a melody of quarter notes and eighth notes. The bottom staff is a bass clef with a simple harmonic accompaniment. Dynamics include *f* and *p*.



The second system of musical notation consists of three staves. The top staff is a bass clef with a continuous eighth-note accompaniment. The middle staff is a treble clef with a melody of quarter notes and eighth notes. The bottom staff is a bass clef with a simple harmonic accompaniment. Dynamics include *f*.



The third system of musical notation consists of three staves. The top staff is a bass clef with a continuous eighth-note accompaniment. The middle staff is a treble clef with a melody of quarter notes and eighth notes. The bottom staff is a bass clef with a simple harmonic accompaniment. Dynamics include *p*.



The fourth system of musical notation consists of three staves. The top staff is a bass clef with a continuous eighth-note accompaniment. The middle staff is a treble clef with a melody of quarter notes and eighth notes. The bottom staff is a bass clef with a simple harmonic accompaniment.

First system of musical notation. The bass staff features a continuous eighth-note accompaniment with lyrics "cre - scen - do" written below it. The treble staff contains a vocal line with lyrics "cre - scen - do" written below it. The piano accompaniment in the bass staff consists of sustained chords.

Second system of musical notation. The bass staff continues the eighth-note accompaniment. The treble staff has a vocal line. The piano accompaniment in the bass staff includes some moving lines and sustained chords.

Third system of musical notation. The bass staff continues the eighth-note accompaniment. The treble staff has a vocal line. The piano accompaniment in the bass staff includes some moving lines and sustained chords. First and second endings are indicated by "1." and "2." above the staff.

Fourth system of musical notation. The bass staff features a continuous eighth-note accompaniment with a dynamic marking of *mf*. The treble staff contains a vocal line with a dynamic marking of *mf*. The piano accompaniment in the bass staff consists of sustained chords.

First system of musical notation. It consists of three staves: a top staff with a treble clef and a key signature of one sharp (F#), and two lower staves with bass clefs. The top staff contains a continuous eighth-note accompaniment. The middle and bottom staves contain a melodic line with a dotted quarter note followed by an eighth note, then a half note, and finally a dotted half note. The word *dim.* is written above the final measure of the system.

Second system of musical notation. It consists of three staves: a top staff with a treble clef and a key signature of one sharp (F#), and two lower staves with bass clefs. The top staff contains a continuous eighth-note accompaniment. The middle and bottom staves contain a melodic line with a dotted quarter note followed by an eighth note, then a half note, and finally a dotted half note. The word *mf* is written above the final measure of the system.

Third system of musical notation. It consists of three staves: a top staff with a treble clef and a key signature of one sharp (F#), and two lower staves with bass clefs. The top staff contains a continuous eighth-note accompaniment. The middle and bottom staves contain a melodic line with a dotted quarter note followed by an eighth note, then a half note, and finally a dotted half note. The word *alleg* is written below the final measure of the system.

Fourth system of musical notation. It consists of three staves: a top staff with a treble clef and a key signature of one sharp (F#), and two lower staves with bass clefs. The top staff contains a continuous eighth-note accompaniment. The middle and bottom staves contain a melodic line with a dotted quarter note followed by an eighth note, then a half note, and finally a dotted half note. The lyrics "cre - scen - do" are written below the notes. The word *dim.* is written above the final measure of the system.

First system of musical notation. It features a piano accompaniment with a right-hand part in treble clef and a left-hand part in bass clef. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment. A vocal line in bass clef is positioned above the piano part. The dynamic marking *mf* is present.

Second system of musical notation. Similar to the first system, it shows piano accompaniment and a vocal line. The piano part continues with harmonic support for the vocal melody. The dynamic marking *mf* is present.


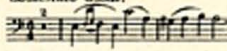
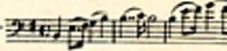

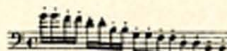
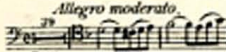

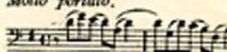

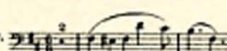

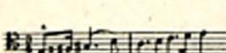
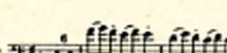
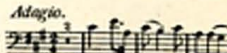
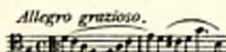
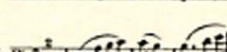
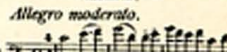
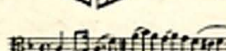

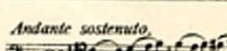
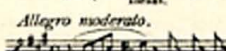
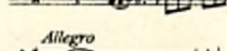
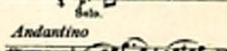

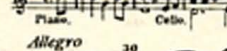

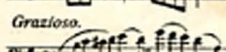
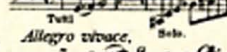
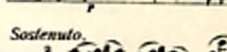

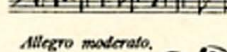


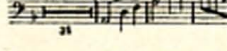
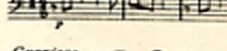
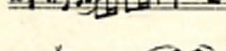
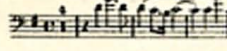

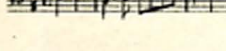
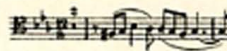
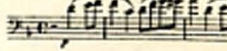
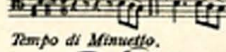



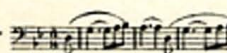

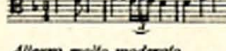

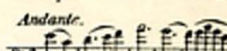
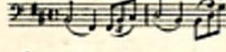
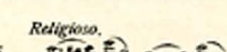
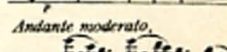
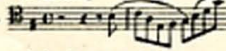
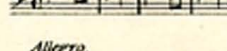
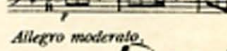

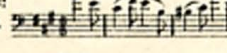

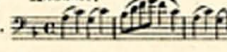

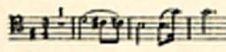
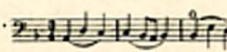
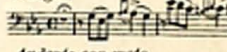
Third system of musical notation. This system includes vocal lyrics: "cre - scen - do" and "cre - scen - do". The piano accompaniment features a prominent eighth-note accompaniment in the left hand. Dynamic markings *dim.* and *dim.* are used to indicate changes in volume.

Fourth system of musical notation. The piano accompaniment continues with a strong eighth-note accompaniment in the left hand. The dynamic marking *f* is present. The system concludes with a final chord in the piano part.

George Goltermann.

CATALOGUE DE SES OEUVRES POUR VIOLONCELLE.

Sostenuto assai.

<p>Op. 17. Romance. E moll $\frac{3}{4}$ mts.</p> 	<p>Nº 3. Réverie. A moll $\frac{1}{4}$ mts.</p> 	<p>Nº 3. Trauermarsch. E moll $\frac{3}{4}$ mts.</p> 
<p>Op. 22. Romance. C dur $\frac{3}{4}$ maj.</p> 	<p>Nº 4. Etude-Caprice. C dur $\frac{3}{4}$ maj.</p> 	<p>Nº 4. Stilles Glück. F dur $\frac{3}{4}$ maj.</p> 
<p>Op. 30. 2^{me} Concerto. D moll $\frac{3}{4}$ mts.</p> <p style="text-align: center;"><i>Allegro moderato</i> Tutti.</p> 	<p>Op. 56. Andante religioso. G dur Sol $\frac{3}{4}$ maj.</p> 	<p>Nº 5. Sehnsucht. G dur Sol $\frac{3}{4}$ maj.</p> 
<p>Op. 35 Nº 1. Romance. D dur $\frac{3}{4}$ maj.</p> 	<p>Op. 59 Nº 1. Nocturno. H moll $\frac{3}{4}$ mts.</p> 	<p>Nº 6. Auf der Jagd. D dur $\frac{3}{4}$ maj.</p> 
<p>Nº 2. Alla Mazurka. A moll $\frac{1}{4}$ mts.</p> 	<p>Nº 2. Saltarello. H moll $\frac{3}{4}$ mts.</p> 	<p>Op. 98. Fantasie über Melodien v. Mendelssohn. Fantasia.</p> 
<p>Nº 3. Caprice. G dur Sol $\frac{3}{4}$ maj.</p> 	<p>Op. 60 Nº 1. Romance. A moll $\frac{1}{4}$ mts.</p> 	<p>Op. 103. 7^{me} Concerto. C dur $\frac{3}{4}$ maj.</p> 
<p>Nº 4. Adagio & Tarantella. D moll $\frac{3}{4}$ mts.</p> <p style="text-align: center;"><i>Allegro moderato</i> Tutti.</p> 	<p>Nº 2. Tarantelle. A moll $\frac{1}{4}$ mts.</p> 	<p>Op. 108. Notturmo. F dur $\frac{3}{4}$ maj.</p> 
<p>Op. 36. 1^{re} Sonate. A dur $\frac{1}{4}$ maj.</p> <p style="text-align: center;"><i>Allegro moderato</i> Piano.</p> 	<p>Op. 61. 2^{me} Sonatine. G dur $\frac{3}{4}$ maj.</p> <p style="text-align: center;"><i>Allegro</i> Piano. Cello.</p> 	<p>Op. 115 Nº 1. Sérénade. G dur Sol $\frac{3}{4}$ maj.</p> 
<p>Op. 43 Nº 1. Réverie. E moll $\frac{3}{4}$ mts.</p> 	<p>Op. 65. 4^{me} Concerto. G dur Sol $\frac{3}{4}$ maj.</p> <p style="text-align: center;"><i>Allegro</i> Tutti.</p> 	<p>Nº 2. Idylle. A dur $\frac{1}{4}$ maj.</p> 
<p>Nº 2. Inquietude. G dur Sol $\frac{3}{4}$ maj.</p> 	<p>Op. 66. Fantaisie sur „Obéron“ F dur $\frac{3}{4}$ maj.</p> <p style="text-align: center;"><i>Allegro vivace</i> Solo.</p> 	<p>Nº 3. Nocturne. A moll $\frac{1}{4}$ mts.</p> 
<p>Nº 3. Nocturne. D moll $\frac{3}{4}$ mts.</p> 	<p>Op. 76. 5^{me} Concerto. G dur $\frac{3}{4}$ maj.</p> <p style="text-align: center;"><i>Allegro moderato</i> Tutti. Solo.</p> 	<p>Op. 125 Nº 1. Nocturne. G dur Sol $\frac{3}{4}$ maj.</p> 
<p>Nº 4. Humoreske. D dur $\frac{3}{4}$ maj.</p> <p style="text-align: center;"><i>Allegretto</i></p> 	<p>Op. 81. Ballade. G dur $\frac{3}{4}$ maj.</p> 	<p>Nº 2. Nocturne. Es dur $\frac{3}{4}$ fma maj.</p> 
<p>Op. 49 Nº 1. Nocturne. G dur Sol $\frac{3}{4}$ maj.</p> 	<p>Op. 88. Elégie. E moll $\frac{3}{4}$ mts.</p> 	<p>Nº 3. Nocturne. F dur $\frac{3}{4}$ maj.</p> 
<p>Nº 2. Sérénade. E dur $\frac{3}{4}$ maj.</p> <p style="text-align: center;"><i>Tempo di Minuetto</i></p> 	<p>Op. 92 Nº 1. Nocturne. E moll $\frac{3}{4}$ mts.</p> 	<p>Op. 128 Nº 1. Ballade. B dur $\frac{3}{4}$ fma maj.</p> 
<p>Nº 3. Novelletta. G dur Sol $\frac{3}{4}$ maj.</p> 	<p>Nº 2. Réverie. G moll $\frac{3}{4}$ mts.</p> 	<p>Nº 2. Intermezzo. D dur $\frac{3}{4}$ maj.</p> 
<p>Nº 4. Capriccio. D dur $\frac{3}{4}$ maj.</p> 	<p>Nº 3. Romance. F dur $\frac{3}{4}$ maj.</p> 	<p>Nº 3. Notturmo. C dur $\frac{3}{4}$ maj.</p> 
<p>Op. 51. 3^{me} Concerto. H moll $\frac{3}{4}$ mts.</p> <p style="text-align: center;"><i>Allegro molto moderato</i></p> 	<p>Op. 95 Nº 1. Romance: La Foi. C dur $\frac{3}{4}$ maj.</p> <p style="text-align: center;"><i>Religioso</i></p> 	<p>Nº 4. Wieglied. G dur $\frac{3}{4}$ maj.</p> 
<p>Op. 52 Nº 1. Romance sans paroles. G dur $\frac{3}{4}$ maj.</p> <p style="text-align: center;"><i>Grazioso</i></p> 	<p>Nº 2. Romance: La Charité. A dur $\frac{1}{4}$ maj.</p> <p style="text-align: center;"><i>Allegro</i></p> 	<p>Op. 130. 8^{me} Concert. A dur $\frac{1}{4}$ maj.</p> <p style="text-align: center;">Tutti. Solo.</p> 
<p>Nº 2. Romance. A dur $\frac{1}{4}$ maj.</p> <p style="text-align: center;"><i>Andante con moto</i></p> 	<p>Nº 3. Romance: Espérance. F dur $\frac{3}{4}$ maj.</p> <p style="text-align: center;"><i>Andante</i></p> 	<p>Op. 132 Nº 1. Etüde. E moll $\frac{3}{4}$ mts.</p> 
<p>Nº 3. Romance. G dur Sol $\frac{3}{4}$ maj.</p> <p style="text-align: center;"><i>Allegro molto moderato</i></p> 	<p>Op. 97 Nº 1. Ballade. D moll $\frac{3}{4}$ mts.</p> 	<p>Nº 2. Trauer & Trost. C moll $\frac{3}{4}$ mts.</p> <p style="text-align: center;"><i>Adagio</i></p> 
<p>Op. 54 Nº 1. Nocturne. G dur Sol $\frac{3}{4}$ maj.</p> 	<p>Nº 2. Scherzetto. G moll $\frac{3}{4}$ mts.</p> <p style="text-align: center;"><i>Brio</i></p> 	<p>Op. 133. Vito. Ein Reiterstück. F dur $\frac{3}{4}$ maj.</p> <p style="text-align: center;"><i>Andante con moto</i></p> 
<p>Nº 2. Désir. E moll $\frac{3}{4}$ mts.</p> 	<p>Op. 97 Nº 2. Scherzetto. G moll $\frac{3}{4}$ mts.</p> 	<p>Op. 133. Vito. Ein Reiterstück. F dur $\frac{3}{4}$ maj.</p> 

VOLONCELLO.

Etüde

für Violoncello mit Pianoforte von

Georg Goltermann.

Op. 132. No 1.

Allegro.

mf

atm.

mf

cre - scen -

do

atm.

mf

atm.

1. 2.

f

Copyright 1899 by Johann André, Offenbach a. Main.

Verlag und Eigentum für alle Länder von Johann André, Offenbach a. Main.

† Für das Russische Reich (incl. Finland und Polen) Verlag und Eigentum von P. Neidzer, Riga.

ANDRÉ 15253

VIOLONCELLO.

This page contains ten staves of music for the Violoncello. The notation includes various dynamics such as *p* (piano), *f* (forte), and *cre-scen-do* (crescendo). Fingerings are indicated by numbers 1-4 above notes. The music consists of eighth-note patterns, often beamed in pairs or groups, with some triplets and slurs. The key signature changes from one sharp (F#) to two sharps (F# and C#) during the piece.

Dynamics and markings include:

- p* (piano) at the beginning of the second staff.
- f* (forte) at the beginning of the third staff.
- p* (piano) at the end of the fourth staff.
- cre - - scen - - do* (crescendo) written below the sixth staff.
- f* (forte) at the beginning of the eighth staff.

The score concludes with a double bar line and a final *f* (forte) dynamic marking.

VIOLONCELLO.

mf
dim.
mf
cre - seen - do
dim. *mf*
dim.
cre - seen - do *f*
 3 0 1 2

JOHANN ANDRÉ

Gleiche oder ähnliche

Werke für Violoncello (Solo und Ensemble) sowie für Contrabass,
einschliesslich der Unterrichtswerke für beide Instrumente

sind in dem Sonderkatalog Abtheilung 3 des Musikalien-Verlags von Johann André in Offenbach a. Main verzeichnet.

Der Katalog ist — auch durch jede Musikalien-, Buch- und Kunsthandlung —
kostenlos und postfrei zu beziehen, ebenso meine sämtlichen Sonderkataloge anderer Musikgattungen.

OFFENBACH A. MAIN.